



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

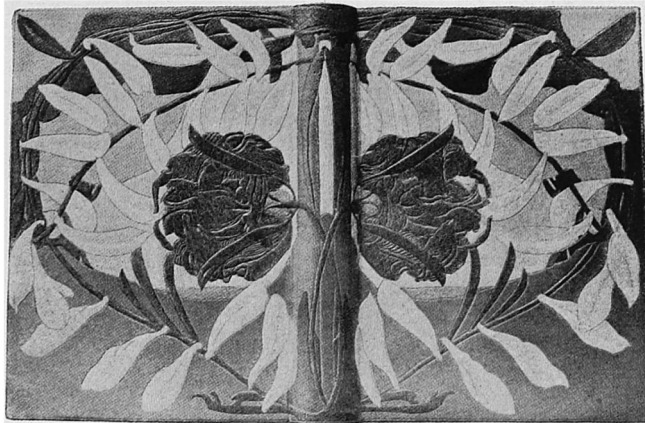
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

GLEANINGS FROM AMERICAN ART CENTERS

In New York a movement is on foot among the members of the Fine Arts Federation to establish a home for aged and infirm artists and their wives. One scheme involves the raising of \$250,000 to build a home, and another scheme calls for about \$150,000 for placing the artists in homes already established. The fund to be raised, whether \$250,000 or \$150,000, will be in charge of the two artists' benevolent societies. The Artists' Aid Society, composed of artists and amateurs, was organized January 15, 1890, by members of the Artists' Mutual Aid Society, founded in 1868, who found that the plan of each member contributing a picture to be sold at auction for the benefit of the family of a dead member had become undesirable. An assessment of \$10 is made on the death of a member. The Artists' Fund Society, founded in 1861, aids its members in disability, sickness, and distress, and assists the widows and children of dead members. ♣ The great bronze door for the entrance to the House wing at the Capitol at Washington was begun by Thomas Crawford, who designed them in 1858. The modeling was finished by William H. Rinehart in 1862, and the models were shipped to the Treasury Department in Washington, where they remained until two years ago, when the contract for casting them was placed with Mr. Mosman. The cost of casting is \$45,000. Mr. Crawford, who began the designing of the doors in Rome, as soon as he had completed the models for the Senate doors, is perhaps best known for his statue of "The Genius of America," which is of colossal



ARTISTIC BOOKBINDING
By George de Feure

size and is placed on the dome of the Capitol. He died before he could complete the designs for the House doors, and his work was carried out by Mr. Rinehart, another American sculptor working in Rome.

✦ The American school section of the Metropolitan Museum in New York has two additions, one a portrait of the artist's wife, by Alfred G. Collins, and "Autumn," by Kruseman van Elten, a gift of Mrs. Kruseman van Elten. The French school section is enriched with a "Farm Scene with Cattle," by Emile van Marcke (lent by Mrs. L. V. Bright).

✦ In the field of mural painting, America, of late years, has made her largest contributions, and it is said that the first impetus to this work was given by the decorations

in the Library of Congress. Certainly, the Library furnished the first opportunity for American painters to display, to any great extent, their skill in mural decoration, and since its completion, other public buildings have followed the example which it so ably set. The Boston Public Library came next, followed by the Boston State House, and more recently by the Baltimore Court House and the Minnesota capitol. For the decoration and adornment of the Pennsylvania capitol the foremost artists of the country have been employed, and now we learn that the Iowa state capitol is employing the good offices and trained ability of Edwin H. Blashfield for the same purpose.

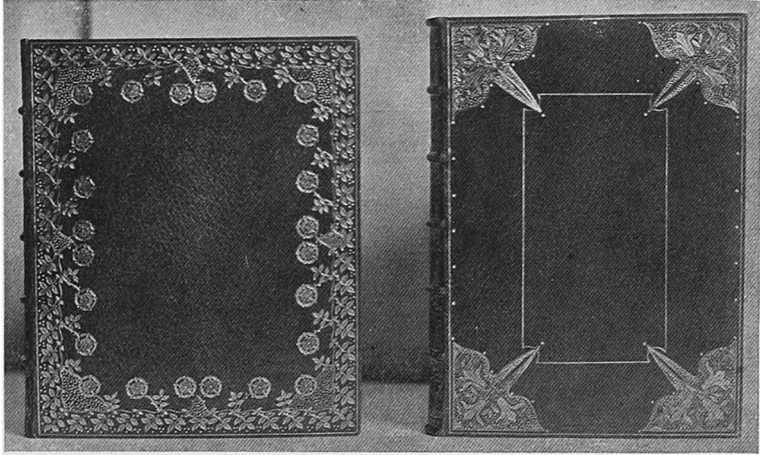
✦ At a recent meeting of the New York Academy, a momentous innovation in the customs of the institution was made. The architect, Charles F. McKim, and the wood-engraver, Henry Wolf, were made associate members. The list of artists elected to the same honor included Howard Pyle, Frank Duveneck, Robert Henri, Maxfield Parrish, Frederick Crowninshield, E. C. Potter, H. A. McNeil, and Walter Nettleton.

✦ Forty cities in the United States claim to be art centers. All of them have galleries and museums, and over half of them art institutes with educational advantages. Some of the wealthiest institutions are in the Far West—in Sacramento, Oakland, Stanford and San Francisco—and



IVORINE GERMAN BOOK COVERS
Tenth and Twelfth Centuries.

some of the poorest in Philadelphia. Up in Skaneateles, New York, they have good pictures on view, and Syracuse has art exhibits that would put to shame some of the so-called reviews in New York and Boston. The total amount of money given to art in this country during a single year exceeded the \$8,000,000 mark. During this same year, buildings, collections, and individual pictures exceeded in value another million. During



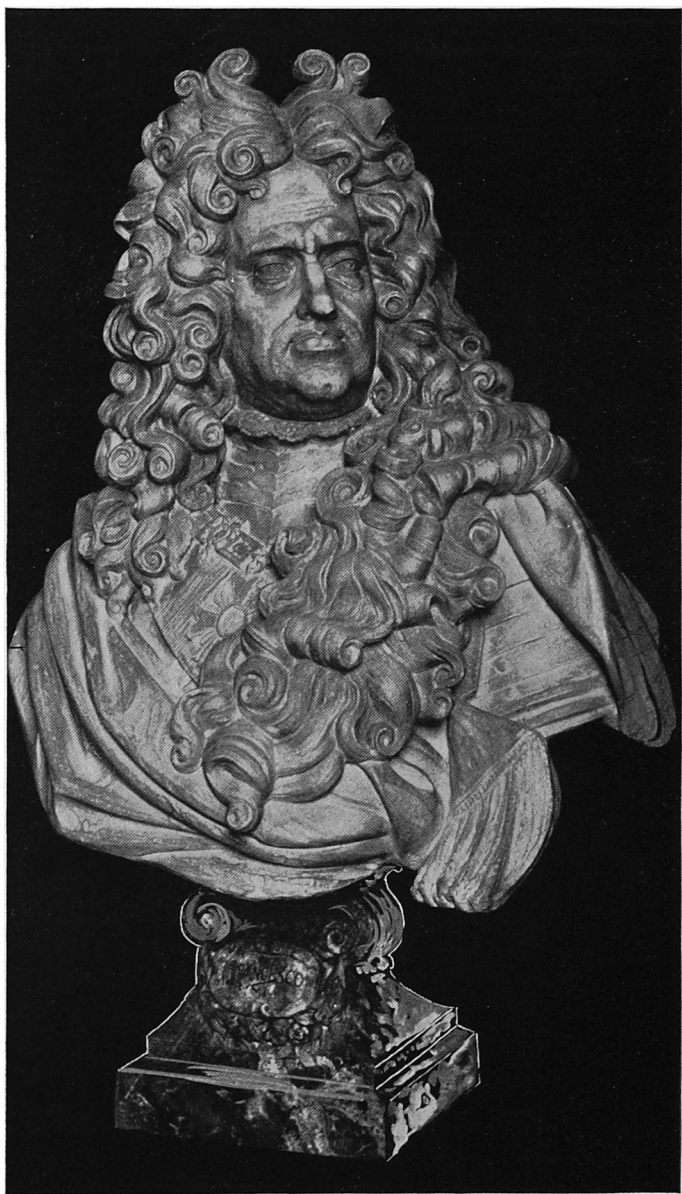
EXAMPLES OF BOOKBINDING

By Ellen G. Starr

he season of 1904-05, over ninety important art exhibitions were held in this country. Of the total amount realized from the sale of canvases painted by American artists during the year, twenty-two per cent was obtained from the sale of pictures painted by women.

♣ The print division of the Library of Congress at Washington has so enlarged its sphere of usefulness that it has quite outgrown its old quarters, and in the near future is to have more space allotted to it. The little reading-room, which now occupies the end of the south gallery, is to be moved into the southwest pavilion, and the division will be permitted to expand into the entire south gallery, along the walls of which are to be placed cases for the reception of prints. At almost no time during the year has the art reading-room been unoccupied, and the interest displayed in the exhibits of etchings and engravings got together under the supervision of the print division has been most gratifying to those in charge. A special exhibition of mezzotint portraits is projected for this winter.

♣ In March, 1903, Congress appropriated the sum of \$3,500,000 for the erection of a new National Museum Building, it being a fact well known



FRANCIS I.
Antique Carrara Bust



to Washingtonians that now, and for some time past, a considerable portion of the five million specimens, both great and small, owned by the National Museum have remained in storage for lack of exhibition space. As soon, therefore, as the appropriation had been granted, plans were prepared, and on June 15, 1904, ground was broken for the formation of the new building, which, when completed, will cover more ground-space than any structure in Washington, with the exception of the Capitol, the plans calling for an edifice five hundred and thirty feet in length by three hundred feet in width. Part of the new structure will stand immediately over what was once a portion of the old Chesapeake and Ohio Canal, which formerly ran directly through the heart of Washington, but now terminates at Georgetown, the section that formerly traversed the capital having been filled up after the Civil War.

✱ In connection with the last exhibition at Carnegie Institute, a Pittsburgh journal published an interview with Childe Hassam, in which he paid compliment to the director of the Carnegie Institute. Mr. Hassam urges collectors to encourage American art in a practical way by purchasing pictures by American artists. He also sounds a note of warning against the itinerant peddlers of spurious old masters who cart their wares from one American city to another, and too often find ready purchasers. Of course, a certain section of the public likes to be fooled. The evolution of the intelligent collector is not infrequently a slow process. If you cannot recognize a good picture yourself, follow Mr. Hassam's advice—and here he quotes Whistler, where he says, "Go and ask some one who does know."

✱ The Cleveland Museum of Art is at last to become a reality. It is not to be built next week, but a building committee has already been appointed. This committee will proceed to obtain the services of an architect, and by next spring, at the very latest, a hole for the foundation will be dug in the ground at Wade Park, on the site of the long-awaited two-million-dollar art gallery. All this was decided upon recently at a meeting of the Cleveland Museum of Art. At the close of the meeting Henry C. Ranney, president of the museum, delegated Hermon A. Kelley to make public the plans of the trustees.

✱ A club was formed in the Whipple Art School, New York, which is to be called the Whipple Art Student's Club, for the purpose of promoting the interests of art and art study, and aiding financially and otherwise a worthy member in need of assistance. At the first annual meeting Charles Ayer Whipple was elected president; Andrew A. Walsh, vice-president; Walter M. Williams, secretary; and Frank M. Stammers, treasurer; executive committee, William H. Townly, G. H. Glover, Jr., Walter S. De Lacy, Francis S. Echols, and H. Le Roy Still. The Club meets Saturday evenings at the school.